

STRANGER THINGS

#405

THE NINA PROJECT

Owens takes El to Nevada, where she's forced to confront her past, while the Hawkins kids comb a crumbling house for clues. Vecna claims another victim.

EXT. CALIFORNIA ROAD – NIGHT

Argyle's van speeds along.

ARGYLE (O.S.): Shit! Oh, shit!

INT. ARGYLE'S VAN

Argyle drives, freaking out. Will, Mike, and Jonathan hold pressure on Harmon's bullet wound, their hands covered in his blood. Blood drips from his mouth.

ARGYLE (CONT'D): Oh, shit! Oh, shit!

MIKE: God.

JONATHAN: Keep pressure on it.

WILL: It's not slowing.

JONATHAN: Keep putting pressure on it.

WILL: More pressure. Get the napkins.

MIKE: Come on.

Will grabs napkins and pushes them onto Harmon's wound.

WILL: More napkins.

MIKE: Shit.

WILL: It's not slowing.

JONATHAN: Argyle! You've got to get us to St. Mary's.

ARGYLE: I don't think praying's gonna help that dude, man.

JONATHAN: No, you idiot! St. Mary's Hospital.

HARMON: (weakly) No, no.

JONATHAN: What?

HARMON: (weakly) No hospital.

JONATHAN: No, no, we're gonna get you to the hospital.

HARMON: (weakly) You need to warn...O...Owens.

JONATHAN: Owens, okay.

HARMON: (weakly) The girl. She's...she's in danger.

JONATHAN: Okay, how...how do we find Owens?

HARMON: (weakly) NINA. NINA.

MIKE: NINA. Who's NINA?

Harmon reaches into his pocket.

WILL: Come on, a pen.

JONATHAN: Okay, okay, wait.

MIKE: Shit.

Harmon pulls out a pen.

HARMON: (weakly) He's the number.

JONATHAN: Number. Number.

Jonathan takes the pen.

MIKE: He wants to write something.

JONATHAN: We can call this NINA?

Will looks around for something Harmon can write on.

MIKE: Grab a magazine or something. Will, get something. He's really bleeding a lot.

Will grabs a pile of magazines.

WILL: Right here.

Will puts the magazines on Harmon's chest and desperately points at them. Harmon's face goes pale, and his eyes go lifeless.

JONATHAN: Come on. Hey.

WILL: Right here. Write the number.

JONATHAN: Hey! Look at me! Hey!

MIKE: Hold on!

JONATHAN: Come on!

ARGYLE: Oh, shit.

JONATHAN: Hey!

Jonathan shakes Harmon, but he's gone.

ARGYLE: Hey, yo, yo. Wait, wait, wait. Why's it so quiet back there, huh? Yo, is he dead? Jesus, man. Talk to me! Shit!

Jonathan hears tires screeching, and looks through the back window to see a car racing towards them.

JONATHAN: We should get off the road.

Will looks up and follows Jonathan's gaze, spotting the car as well.

WILL: Argyle, Ar...Argyle, get off the road, now!

ARGYLE: Shit, he's dead, isn't he? This is read bad.

JONATHAN: What are you doing?

Mike spots the car as well.

MIKE, WILL, and JONATHAN (IN UNISON): Get off the road!

Argyle yells and sharply turns the steering wheel, the tires screeching as it turns onto a dirt path.

INT. BYERS HOUSE (LENORA HILLS) – ELEVEN’S ROOM – NIGHT

A guard walks into Eleven’s room, searching the wardrobe and upturning the bed.

INT. BYERS HOUSE (LENORA HILLS) – LOUNGE ROOM – NIGHT

Guards rummage around, destroying chinaware, upturning couches, and pilfering drawers. The phone sits destroyed on the coffee table.

INT. BYERS HOUSE (LENORA HILLS) – WILL’S ROOM – NIGHT

A guard rummages through Jonathan’s dresser, pulling things out and tossing them aside. Sullivan walks into the room, looking around. He spots Mike’s scrunched up note from Eleven in the small bin.

INT. BYERS HOUSE (LENORA HILLS) – FOYER – NIGHT

Wallace sits on the floor against the wall, wheezing. Sullivan walks up to him and kneels beside him, holding Eleven’s note. He holds it up.

SULLIVAN: Listen. I know she was just here. And if you wanna live...you’re gonna tell me where she is.

EXT. NEVADA ROAD – DAY

A car drives along.

INT. GOVERNMENT CAR

Eleven sleeps in the back, resting her head on her hand. The car jolts, waking her up, and she looks outside. Owens turns to look at her.

OWENS: Apologies for the bumpy ride, kiddo. I would’ve paved the road, but...it kinda ruins the whole ‘top secret location’ thing.

Owens gives a small smile, which Eleven returns.

OWENS (CONT’D): Did you get some rest?

ELEVEN: A little.

OWENS: Good. I have a feeling you’re gonna need it.

Owens faces forwards, and Eleven looks out the window again.

12 HOURS AGO

EXT. NINA FACILITY – DAY

A small concrete structure stands in the middle of the desert, not much larger than the size of a door, with the back sloping into the ground. The car pulls up to it and parks a few metres away.

Owens and Eleven get out, walking towards the door. Eleven glances back as the car does a U-turn and drives off.

EXT. NINA FACILITY – ENTRANCE – DAY

Owens punches a code into the keypad and the door buzzes, opening to reveal a staircase downwards. Owens and Eleven step inside.

INT. NINA FACILITY

The door closes. Owens leads Eleven to an elevator, holding his hand out as the door opens.

OWENS (CONT'D): Oop.

The door opens fully.

OWENS (CONT'D): Okay. Here we go.

INT. NINA FACILITY – ELEVATOR

Owens and Eleven step into the elevator, and Owens closes the doors behind them. He presses a button, and the elevator starts to descend.

OWENS (CONT'D): You didn't really think we were working out of a shed, did you?

The elevator descends.

INT. NINA FACILITY – HALLWAY

The elevator door opens to reveal a large underground bunker. Eleven looks at Owens, who gestures she can step out, so she cautiously steps into the facility. A guard standing watch by the elevator nods at Owens. Owens and Eleven walk into the facility.

ELEVEN: You built all this?

OWENS: Well, more gave it a face-lift. Do you know what an ICBM is? It stands for intercontinental ballistic missile. It's a...a fancy bomb. We used to store them underground in these silos, but we haven't used this one in years. In fact, there...there's no bomb here at all. It's just a big ol' empty space. So we repurposed it to hold something much more powerful than a missile: you.

INT. NINA FACILITY – LAB

Eleven looks at Owens, who nods. They come across a small lab filled with scientists. The scientists all stare at Eleven as they walk through.

OWENS (CONT'D): Ann, Tracy. Morning.

SCIENTIST 1: Morning, Doc.

SCIENTIST 2: Morning.

OWENS: Yeah, you'll have to forgive the staring. You're a bit of a celebrity down here.

ELEVEN: I am?

The scientists continue to stare at Eleven as she and Owens leave the lab.

OWENS: Oh yeah. You kidding? You...you're bigger than Madonna to them.

Eleven glances back.

OWENS (CONT'D): They've all given up their lives, their jobs, their families, to come work on this program, cause they believe in the cause. They believe in you.

The door at the end of the corridor buzzes, opened by a guard. Eleven looks at Owens, who gestures for her to step inside.

OWENS (CONT'D): It's okay. Yeah.

INT. NINA FACILITY – NINA SILO

Eleven steps through the doors, finding herself in a large silo with scientists and engineers rushing around. In the centre of the silo sits NINA, the device created to help restore Eleven's powers.

OWENS (CONT'D): We call her NINA.

Eleven looks around to see a few scientists and guards staring at her.

ELEVEN: What is it?

BRENNER: If we told you, it would ruin the surprise.

Eleven looks up to see Brenner on a staircase platform, looking down at her. He has a long scar on his face. Eleven's breathing immediately quickens, and she looks ready to run.

BRENNER (CONT'D): Hello, Eleven.

Eleven breathes heavily. Brenner starts slowly walking down the stairs towards her.

BRENNER (CONT'D): I know. You're frightened of me. Perhaps, in our time apart, you may have even grown to hate me. But all I've ever wanted to do is to help you. And right now, I think you very much need my help. Your gifts have been stolen. I believe I know why. And I believe I know how to get them back.

Brenner reaches the lower floor and steps towards Eleven.

BRENNER (CONT'D): Let us work together again. You and I.

Brenner puts his hand on Eleven's shoulder, and she looks uncomfortable at the gesture.

BRENNER (CONT'D): Daughter and Papa.

FLASHBACK – INT. HAWKINS LAB – HALLWAY – DAY

Eleven is dragged down the hallway by orderlies as Brenner watches.

ELEVEN: Papa!

Flashback to #102. A room in Hawkins Lab. Eleven is thrown into the room by orderlies.

INT. NINA FACILITY – NINA SILO

Eleven takes a small step back, looking up at Brenner. His smile fades.

Flashback to #106. The Void. The Demogorgon growls at Eleven.

Flashback to #106. The Bath. Eleven screams, banging on the glass.

Flashback to #102. The Wheeler basement. Eleven mimics putting a gun to her head.

Eleven's face contorts with anger and hurt, and she ducks under Brenner's arm and starts running.

INT. NINA FACILITY – HALLWAY

An alarm starts wailing as she runs towards the elevator, glancing back to see Owens and Brenner making no moves towards her.

GUARD: Yeah, I got her.

Guards run and block Eleven's path to the elevator, making her skid to a stop.

GUARD (CONT'D): Why don't you go back inside? Play nice for the doctor, hmm?

Eleven breathes heavily, looking between them. She makes a run for the elevator but is grabbed by the guards, who hold her as she struggles.

ELEVEN: No!

A scientist walks towards her, holding a small tranquiliser gun.

ELEVEN (CONT'D): No!

Eleven struggles against the guards.

SCIENTIST: The more you move, the more this is gonna hurt.

One of the guards holds Eleven's head still.

ELEVEN: No! No! No!

The scientist injects a sedative into Eleven's neck as Owens and Brenner reach them.

BRENNER: Leave her.

The guards let Eleven go as Brenner kneels beside her, holding her as she starts to pass out. Eleven still tries to struggle against him.

ELEVEN: No.

BRENNER: I'm...I'm sorry, Eleven. This is not how I wanted things to begin. But everything's going to be all right. (echoing) You're home now. You're home.

Eleven passes out.

Cut to black.

MAIN TITLES.

CHAPTER FIVE: THE NINA PROJECT.

INT. KAMCHATKA PRISON – ROOM – NIGHT

Guards beat Hopper up for his escape.

WARDEN: (in Russian) Enough!

The guards stop. Hopper pants.

WARDEN (CONT'D): (in Russian) He is not yours to kill. Fools.

The warden kneels down.

WARDEN (CONT'D): What I tell you, American? No run. You don't listen. Now is going to be much pain. Much.

INT. KAMCHATKA PRISON – HALLWAY – NIGHT

Hopper is dragged along by guards, his knees and feet scraping on the floor. A guard opens a door and they drag Hopper through.

EXT. KAMCHATKA PRISON – DEMOGORGON PIT – NIGHT

Hopper is dragged inside by the guards as other guards watch over the pit. The guards drag Hopper past large bolted doors and towards a gated staircase, passing a small flail lying in bloodied snow.

INT. KAMCHATKA PRISON – CELL – NIGHT

The guards throw Hopper into the cell, which already has a few prisoners in it. Hopper coughs and pants as he pulls himself to his knees, the guards locking the cell behind him.

DIMITRI: It could be worse, American. At least you have company.

Hopper looks up to see Dimitri in the cell as well. He stands up.

DIMITRI (CONT'D): Your eyes don't deceive you. I'm a prisoner now. Like you. Yuri, the smuggler, he betrayed me. Betrayed us.

Hopper punches Dimitri, then pushes him against the wall. The prisoners stand up to watch.

OLEG: (in Russian) The pig's in trouble now.

HOPPER: You said we could trust him! You swore to me!

DIMITRI: Because I believed we could. You think this is what I planned? I have lost everything. Everything! We both knew the risks. Both of us.

OLEG: (in Russian) Do us all a favour. Finish him!

DIMITRI: We gambled today, and we lost. We lost.

OLEG: (in Russian) Finish him!

Hopper lets go of Dimitri and walks away. Dimitri slides down the wall, sitting on the bench. Oleg groans and spits on the ground. Hopper slides against the wall and sits on the other end of the bench.

HOPPER: Joyce. What about Joyce?

EXT. YURI'S FISH N FLY – DAY

Yuri whistles off-key as he fixes the engine. The plane makes a noise. He hits it. He hits it again, and the engine sputters to life, the propellor whirling.

YURI: (in Russian) There you are, my girl!

Yuri kisses the underside of the plane.

YURI (CONT'D): Mwah!

Yuri ducks under the wing and heads to the door.

INT. YURI'S PLANE

Yuri pulls himself in, smiling. His smile fades when he sees Joyce and Murray glaring at him.

YURI (CONT'D): Why the long faces? Are you not excited for your journey across the Iron Curtain?

Yuri closes the door.

JOYCE: Yuri, I have a family. I have three kids waiting for me.

Yuri holds up a jar of peanut butter.

YURI: Did you know? Peanut butter is banned in motherland. I buy for \$1.30 here, sell for \$20 there.

MURRAY: Your mother must be very proud.

YURI: My mother is dead. Dead...tired of living like a bum!

Yuri laughs.

YURI (CONT'D): You see? Yuri has family too. And with money I earn from selling you, I will buy her a new house. I will buy my daughter a pony. Whatever they desire from now on, they will have. And yes, for that, my mother will be very, very proud.

Yuri walks past them and into the cockpit, starting the plane and taxi-ing it.

YURI (CONT'D): Hold tight. This is not American Airlines. Is going to get bit choppy.

Yuri revs the engine and the plane takes off.

EXT. LOVER'S LAKE – DAY

Two men fish on the lake. Travellin' Man by Ricky Nelson plays faintly on the radio.

One of the men hears clattering, and looks up to see the back door of Reefer Rick's house shut, a silhouette in the window.

FISHERMAN 1: When'd Rick get out of jail?

The other man glances up at the house, shakes his head, and goes back to fishing.

FISHERMAN 2: Justice system's a goddamn joke.

INT. LIPTON HOUSE – KITCHEN – DAY

Eddie rummages through the drawers, trying to find edible food. He opens a cabinet.

EDDIE: Nope.

Eddie continues to open and close cabinets in his search for food. Eddie opens a cabinet to find a can of SpaghettiOs. He picks it up.

EDDIE (CONT'D): Yeah.

Eddie snorts.

EDDIE (CONT'D): You'll do.

Eddie closes the cabinet. He turns the stove on and puts a pan onto it, dumping the SpaghettiOs into the pan and stirring them around.

INT. LIPTON HOUSE – LOUNGE ROOM – DAY

Eddie walks through the house, bowl in one hand and Supercomm in the other.

EDDIE (CONT'D): Hey, Dustin, this is Eddie the Banished. You there?

INT. WHEELER HOUSE – BASEMENT – DAY

Everyone is sound asleep.

EDDIE (CONT'D)(ON SUPERCOMM): Dustin, can you hear me? Dustin?

Nancy sits up.

EDDIE (CONT'D)(ON SUPERCOMM): Earth to Dustin.

Nancy grabs the Supercomm, extending the antenna.

NANCY: Hey, it's Nancy.

INT. LIPTON HOUSE – LOUNGE ROOM – DAY

EDDIE: Wheeler! Hey. Um, I'm gonna need a food delivery...

INT. WHEELER HOUSE – BASEMENT – DAY

EDDIE (CONT'D)(ON SUPERCOMM): Like, really soon, unless you want me going out into the world.

NANCY: No. No, no, no. Don't do that.

INT. LIPTON HOUSE – LOUNGE ROOM – DAY

Eddie wedges the Supercomm between his shoulder and ear as he eats.

NANCY (CONT'D)(ON SUPERCOMM): Stay where you are, and we'll be there as soon as we can.

EDDIE: Yeah. Yeah, yeah, yeah.

Eddie grabs the Supercomm.

EDDIE (CONT'D): Listen, um...can you pick me up a six-pack?

INT. WHEELER HOUSE – BASEMENT – DAY

Nancy rolls her eyes.

INT. LIPTON HOUSE – LOUNGE ROOM – DAY

EDDIE (CONT'D): I know, it's stupid as shit, drinking right now...

INT. WHEELER HOUSE – BASEMENT – DAY

EDDIE (CONT'D)(ON SUPERCOMM): But a cold beer would really calm my jangled nerves.

Nancy looks around and notices that Max is gone.

NANCY: Hey, I'm gonna have to call you back.

Nancy turns the Supercomm off.

INT. LIPTON HOUSE – LOUNGE ROOM – DAY

EDDIE: No, don't you dar-Wheeler? Wheeler?

INT. WHEELER HOUSE – BASEMENT – DAY

Nancy shakes Dustin awake.

NANCY: Dustin!

DUSTIN: Mmm.

NANCY: Wake up!

DUSTIN: What?

Dustin's head lolls back and he hits the dresser behind him, letting out a small groan.

NANCY: Aren't you supposed to be on Max watch?

Dustin rubs his eyes.

DUSTIN: Yep. Yep, yep, yep, yep, yep. Sorry.

NANCY: Okay, well then where is she?

DUSTIN: She's right there.

Dustin looks at the empty couch.

DUSTIN (CONT'D): A second ago. I swear, I just dozed off for...

Dustin checks his watch and his eyes widen. He looks at Nancy.

DUSTIN (CONT'D): An hour.

INT. WHEELER HOUSE – KITCHEN – DAY

Karen cooks breakfast while Ted sits at the counter, reading the paper. Nancy and Dustin quickly walk in from the basement, looking around nervously. They stop and breathe a sigh of relief when they spot Max at the kitchen table, drawing while listening to music. Holly sits next to her, playing with a Lite Brite.

KAREN: Morning, guys. Everything okay?

NANCY: Yeah. Yeah, everything's okay.

Max looks at them and gives a small smile. Karen stands at the counter as she loads a plate with pancakes.

KAREN: I think it's so sweet that you guys are sticking together like this.

TED: Could try sticking together at a different house for a change.

Nancy walks towards Max. Dustin looks at Ted and raises his eyebrows. Karen looks at him.

KAREN: You know you're welcome here anytime.

DUSTIN: Totally. You're like family.

Dustin steps towards the plate of pancakes.

DUSTIN (CONT'D): May I?

KAREN: Absolutely.

Karen hands Dustin a plate.

TED: Yeah, why not? Take us for all we're worth.

Dustin gives Ted a cheeky smile while Karen shoots him a glare.

DUSTIN: Okay.

Dustin starts loading his plate with pancakes. At the kitchen table, Max draws what she saw in Vecna's mindscape. Running Up That Hill (Deal With God) by Kate Bush plays faintly from her headphones.

KATE BUSH (ON HEADPHONES): (singing) You wanna feel how it feels?

Nancy sits next to Max.

KATE BUSH (CONT'D)(ON HEADPHONES): (singing) Yeah, yeah...you wanna know...

Max clicks the cassette off and takes her headphones off.

MAX: Hey.

NANCY: Hey. You okay?

Max shrugs slightly.

MAX: Just couldn't sleep. People kept blasting music in my ears, for some reason.

Nancy chuckles.

MAX (CONT'D): But Holly let me borrow some of her crayons. We've been having fun morning, right, Holly?

Holly doesn't look up.

HOLLY: Mmm-hmm.

Nancy looks over Max's drawings, all coloured with various shades of red. One drawing has Fred and Chrissy trapped in the stalagmites.

NANCY: Is this what you saw last night?

MAX: I mean, it's supposed to be. I thought it would be easier to draw it out than to explain it, but...not so much.

Nancy sees the drawing of Fred and Chrissy.

NANCY: Is that...?

Nancy brings the drawing towards her.

MAX: It was like they were on display or something. And then there was this red fog everywhere. It was like a dream. A nightmare.

NANCY: Do you think Vecna's just trying to scare you?

MAX: With Billy? Yeah. But when I made it here...I dunno, something was different.

Dustin sits down at the table.

MAX (CONT'D): He seemed surprised, almost. Like he didn't want me there.

Dustin: Maybe you infiltrated his mind. He invaded your mind, right? Is it that big of a leap to suggest you somehow wound up in his? Like Freddy Krueger's boiler room.

HOLLY: Freddy Krueger?

DUSTIN: He's a super burned-up dude with razors for fingers. And he kills you in your dreams.

Holly's eyes widen.

NANCY: Dustin. Seriously?

Dustin looks at Nancy, who glances at Holly. Dustin realises what he did and looks at Holly.

DUSTIN: Sorry. It's a movie. It's not real.

Dustin looks at Max.

DUSTIN (CONT'D): Just...think about it. What if you somehow unlocked a backdoor to Vecna's world? Like, maybe the answer we're looking for is...

Dustin picks up a drawing, which has the Creel house's stained-glass door.

DUSTIN (CONT'D): Somewhere in this incredibly vague drawing. God, we need Will.

MAX: Yeah, no shit.

Dustin puts the drawing down and Nancy looks at it.

MAX (CONT'D): But I tried them again this morning, and it's the same busy signal.

Nancy picks the drawing up.

NANCY: Is this a window?

MAX: Yeah.

NANCY: Stained-glass with roses.

MAX: Yeah. See? I'm not so terrible after all.

Dustin makes a face as if to say 'I don't know about that'.

NANCY: Yeah, well, it helps that I've seen it before.

Nancy starts folding pages and moving them around, trying to piece an image together. Max and Dustin watch her in confusion. When she's satisfied with the base drawing, Nancy grabs a sharpie and draws an outline around the drawings.

MAX: It's pieces of a house.

NANCY: Not just any house.

Nancy places the door at the bottom of the page, revealing an outline of the Creel house.

Flashback to #404. The Creel house. Young Victor opens the door and walks inside, smiling.

NANCY (CONT'D): It's Victor Creel's house.

Nancy grabs the pages and stands up.

DUSTIN: Where are you going?

NANCY: Waking the others.

Nancy walks towards the basement. Dustin moves to follow her, but not before grabbing a couple pieces of bacon. Ted looks annoyed.

DUSTIN: Sorry, fuel for the road. Thanks, Mr. Wheeler!

INT. HAWKINS LAB – ELEVEN'S ROOM – NINA GENERATED

Eleven's eyes open, and she sits up, looking around. She looks down to see herself in a hospital gown, then looks up to see a camera.

ELEVEN: No. No.

A tear rolls down Eleven's cheek. She slowly turns to look at a drawing on the wall, with her and Brenner under a rainbow. Another tear rolls down her cheek as she faces forwards, breathing shakily. She slowly reaches her hands up to find her hair shorn down to a buzzcut. She starts crying.

ELEVEN (CONT'D): No.

Children's laughter echoes in the distance, and Eleven looks at the door. She gets out of bed and walks to the door, taking a deep breath before opening it and looking out.

INT. HAWKINS LAB – HALLWAY – NINA GENERATED

There's no one in the hallway. She stands in the doorway, seeing a camera in the corner of the hallway. Laughter and chatter echoes from a room at the end of the hallway, and Eleven slowly walks towards it. She passes doors labelled with numbers, indicating the rooms of other test subjects. The laughter and chatter gets louder as she walks towards the room.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

Eleven pushes the door open and walks inside, looking around. Sixteen, Seventeen, and Eighteen play with a giant tangram. Twelve plays with red building blocks, while Thirteen plays with a maze. Nine plays with a small tangram, and Fifteen plays with a giant white puzzle. Two and Three play chess. Two looks at her.

FRIENDLY ORDERLY: Well, well.

Eleven turns around to see the friendly orderly walking towards her, hands clasped in front of him.

FRIENDLY ORDERLY (CONT'D): Look who finally decided to join us. Someone's a sleepyhead this morning.

ELEVEN: Where am I?

FRIENDLY ORDERLY: I guess you're still not quite awake, huh?

ELEVEN: Am I in Hawkins?

The friendly orderly smiles. The lights flicker violently for a few moments, then turn on. Eleven looks around in confusion.

FRIENDLY ORDERLY: Well, well.

Eleven turns around to see the friendly orderly walking towards her, as if she had just jumped back in time.

FRIENDLY ORDERLY (CONT'D): Look who finally decided to join us. Someone's a sleepyhead this morning.

Eleven stares at the friendly orderly as she moves around him, backing towards the door. He watches her.

FRIENDLY ORDERLY (CONT'D): Don't go too far, sleepyhead. Lessons begin promptly at 10.

Eleven backs into the red blocks, making her stumble.

INT. HAWKINS LAB – HALLWAY – NINA GENERATED

Eleven pants as she opens the door and backs out, running away from the Rainbow Room. She runs down a hallway and spins around before turning and seeing another door, running towards it.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

Eleven opens the door and runs in to find herself in the Rainbow Room, just as it was before. Eleven's eyes widen.

FRIENDLY ORDERLY (CONT'D): Well, well.

Eleven turns around to see the friendly orderly behind her.

FRIENDLY ORDERLY (CONT'D): Look who finally decided to join us. Someone's a sleepyhead this morning.

Eleven shakes her head, tears in her eyes.

INT. NINA FACILITY – NINA OBSERVATION ROOM

A scientist reads the activity from an EKG machine. Owens and Brenner watch the monitors.

SCIENTIST: Heart rate's now 120 BPM.

OWENS: She's rejecting it.

BRENNER: Give her time.

OWENS: No, no, no. We shouldn't have just thrown her in here like this. She's gonna drown in there.

BRENNER: No. No, she is going to swim.

Brenner stands up and walks away.

EXT. CALIFORNIA JUNKYARD – DAY

Mike, Will, and Jonathan work together to bury Harmon in a makeshift grave. Argyle paces, nervous.

ARGYLE: Oh man.

Argyle groans.

ARGYLE (CONT'D): Okay. This is not the way it's supposed to go, okay? Oh man, oh man, oh man. Okay, this is so messed up, man. This is so messed up! This is so messed up! Okay. Dude's probably got, like, a family, kids, you know. All that shit. I think we gotta go to the cops with this, man. Way it all on 'em, okay. Your superpowered girlfriend, bad government dudes, the Upside Down dimension planet thing-

MIKE and WILL (IN UNISON): No.

ARGYLE: But...but listen!

Argyle walks over to Mike and grabs his shoulder.

ARGYLE (CONT'D): The bad government dudes are after your super girlfriend, right? Right? Okay. So maybe the cops can help us find out where she is. They're gonna kill her, man. And if they kill her, they're gonna kill us.

JONATHAN: Hey!

ARGYLE: Actually, they might kill us before they kill her. I dunno, man.

JONATHAN: Argyle!

Argyle walks away from Mike.

ARGYLE: Actually, I don't know what order they wanna go-

JONATHAN: Listen to me! Hey!

ARGYLE: Eeny, meeny, miny, moe-

JONATHAN: Argyle! Listen!

ARGYLE: What?

JONATHAN: Look, I think we can figure this out, okay? We just gotta open our minds.

ARGYLE: Open our minds? That's an open grave in front of me, man!

Jonathan walks over to Argyle and grabs his shoulders.

ARGYLE (CONT'D): You want me to open my mind? What are you talking about?

JONATHAN: Listen! Hey, dude! Argyle! Hey, dude! Dude! Hey! Just relax, okay?

ARGYLE: Yeah.

JONATHAN: Why don't you just go to the van...and do your thing, huh?

ARGYLE: Purple Palm Tree Delight.

JONATHAN: Right.

Argyle chuckles.

JONATHAN (CONT'D): Right.

ARGYLE: It's all worn off.

JONATHAN: It's just worn off.

ARGYLE: I'm all emotional.

JONATHAN: You're emotional.

Argyle chuckles.

ARGYLE: Okay.

Argyle turns and starts walking towards the van.

ARGYLE (CONT'D): I'm sorry.

JONATHAN: You're fine.

WILL: Jonathan.

Jonathan turns around.

JONATHAN: Yeah?

WILL: More weed? Is that really a good idea right now?

JONATHAN: What, you got a better idea to keep him calm?

Jonathan walks back to his shovel, half hitting Will's shoulder on his way past.

JONATHAN (CONT'D): Let's just get this done.

Will is about to start digging when he notices Mike standing still, lost in his thoughts. He sees Will staring and starts digging. Will sighs.

WILL (O.S.): You can't let him get to you.

EXT. CALIFORNIA JUNKYARD – DAY

Mike and Will sit on the roof of a car. Jonathan leans over the hood of another car, looking over a map. Argyle sits beside Harmon's grave, trying to make a headstone out of a pizza box.

WILL (CONT'D): I mean, he's stoned out of his mind. He doesn't even know what he's talking about.

Mike: That doesn't mean he's wrong. I mean, if that guy would've lived one more second, one more second, then we would know where she is. Wh-why didn't he just say the number? I should've explained myself. Cause then maybe Eleven would've taken me with her and things would be different, but...

WILL: No.

MIKE: I didn't...I didn't know what to say.

WILL: Sometimes I think it's just scary to open up like that. To say how you really feel. Especially to people you care about the most. Because, what if...what if they don't like the truth?

ARGYLE: Hey, does anybody know the dead dude's name?

Mike, Will, and Jonathan look at Argyle.

JONATHAN: What?

ARGYLE: The dead dude. I'm making him a headstone.

JONATHAN: You do realise we spent all morning hiding the body.

ARGYLE: Well, I'll just write, uh, 'Here Lies Unknown Hero Agent Man'. Yeah. 'Saved Argyle, Jonathan, Will, and Mike from certain death'.

JONATHAN: You...you're gonna write our names on the pizza box?

ARGYLE: They're pretty common names.

JONATHAN: Okay, dude. Uh, do your thing. Jesus Christ.

Jonathan turns back to the map with a sigh as Argyle attempts to write on the headstone with Harmon's pen, which doesn't want to work.

ARGYLE: Come on, man.

Argyle licks the ballpoint in an attempt to wet the ink, but the pen still doesn't work. Mike and Will watch him.

MIKE: That's his pen.

WILL: What?

MIKE: Unknown Hero Agent Man, that's the pen he gave me right before he died.

ARGYLE: Piece of shit.

MIKE: Why would he give me a pen that didn't work?

Argyle keeps trying to write with the pen. Mike and Will get down from the car and walk towards him.

ARGYLE: Come on.

Mike grabs the pen out of Argyle's hand.

ARGYLE (CONT'D): Hey, man, I'm using that.

Jonathan joins them as Mike unscrews the pen.

ARGYLE (CONT'D): What are you doing?

Mike points the open pen downwards and moves it sharply, sending something out of the pen and onto the headstone. Argyle picks it up.

ARGYLE (CONT'D): Something fell outta that pen, man.

Mike takes the note from Argyle.

WILL: Wh-what is it?

Mike unrolls the note to find a phone number written down. Mike grins.

MIKE: It's the number. We've had it this whole time.

ARGYLE: We got his digits, man?

EXT. KAMCHATKA PRISON – DEMOGORGON PIT – DAY

Prisoners clean up blood with mops and buckets. One prisoners stops to rest against a pillar just as Ivan walks past. Ivan hits hit shoulder.

IVAN: (in Russian) Did I tell you it's okay to break? Over there, there is a hand. A hand!

The prisoner runs to grab the severed hand.

IVAN (CONT'D): (in Russian) Are we animals?

INT. KAMCHATKA PRISON – HALLWAY – DAY

Ivan stands guard outside the cell, facing away from the cell. He uses his lighter to light a cigarette.

DIMITRI: (in Russian) Psst! Hey, Ivan. Ivan!

Ivan looks up to see Dimitri looking down at him from the large cell. Dimitri gestures for him to come to the door.

INT. KAMCHATKA PRISON – CELL – DAY

Ivan walks up the stairs and towards the door, where Dimitri waits inside. Ivan hits the door with a baton.

IVAN: (in Russian) Stop calling my name. You trying to get me in trouble?

DIMITRI: (in Russian) I don't know what they've told you, but it is all lies. I'm here by mistake.

Ivan shrugs.

IVAN: (in Russian) I'm sorry. I cannot help you.

Ivan turns and starts walking away.

DIMITRI: (in Russian) I can make you rich.

Ivan stops and turns back.

DIMITRI (CONT'D): (in Russian) See this American?

Dimitri looks behind him at Hopper, who sits on the far end of the bench.

DIMITRI (CONT'D): (in Russian) He comes from money.

Ivan approaches the cell and looks at Hopper, intrigued. Dimitri looks at him.

DIMITRI (CONT'D): (in Russian) Old money.

Dimitri turns to Hopper.

DIMITRI (CONT'D): Tell him, American. Tell him how you will make him rich.

Hopper doesn't move. Dimitri looks annoyed and turns back to Ivan, who simply smirks and walks away. Dimitri turns to Hopper.

DIMITRI (CONT'D): You're a real help, American, you know that?

Dimitri moves to look out over the Demogorgon pit.

DIMITRI (CONT'D): A real help.

Hopper says nothing. Dimitri looks at him.

DIMITRI (CONT'D): Hey.

Hopper doesn't respond. Dimitri claps his hands.

DIMITRI (CONT'D): You want to die in here? You want to die? Is that it?

Hopper: That's what we've been brought here to do.

DIMITRI: So, that is it? You give up, then?

Dimitri sighs and sits on the bench next to Hopper.

DIMITRI (CONT'D): What about your woman, huh? She's captured, yes, but still alive. We can still save her.

Hopper gives a pained smile and clicks his tongue.

HOPPER: 'Save her'.

DIMITRI: That is amusing to you?

HOPPER: You don't get it, do you? You don't get it. The closer I get with Joyce, the more danger she's in.

DIMITRI: You're not thinking straight, American.

HOPPER: No, I think I am. For the first time in my life, I think I'm thinking straight. I used to think I was cursed. Ever since I was 18. I got some letter of induction in the mail. Uncle Sam wants me to go fight some war in the jungle. Charlie's moving south like a plague cause of commie bastards like you, and...you know, I'm happy enough to go. Prove to my old man I'm not the piece of shit he thinks I am. I get over there, I must test well, and they put me in the Chemical Corps. There I am. I'm just...a kid, you know. I'm 18 years old, 8000 miles away, and I'm mixing up these...55-gallon drums of Agent Orange. With just these kitchen gloves, you know? We used to clean out these buffalo turbines after a run and just be inhaling the stuff. No masks, nothing. 'It's not chemical warfare. It's just herbicide to kill plants. Harmless'. That's what they told us. And then I got back to real life, and these guys I worked with, the ones that made it back, they started trying to get back to normal, you know? Having families. And then things started going wrong. Kids born stillborn. Dead in the bomb. Crooked spines, eyes popped out. The horror...followed us, clung to us. My wife Diane, she wanted a baby.

FLSHBCK – EXT. HAWKINS PARK – DAY

Sara runs as Hopper chases her.

HOPPER (CONT'D)(O.S.): I did too.

Hopper catches up to Sara and lifts her up.

HOPPER (CONT'D)(O.S.): We had a baby, and she was, um...she was born healthy. She was perfect, you know. Sara.

INT. KAMCHATKA PRISON – CELL – DAY

HOPPER (CONT'D): And then she died.

FLSHBCK – INT. HAWKINS MEMORIAL HOSPITAL – PATIENT ROOM – DAY

Doctors and nurses perform CPR on Sara. Hopper and Diane watch.

NURSE: Blood pressure's dropping.

HOPPER (O.S.): It wasn't an easy death. She...

The monitor flatlines. Diane cries into Hopper's shoulder.

HOPPER (CONT'D)(O.S.): Suffered. I knew the risks, but I, um...

INT. KAMCHATKA PRISON – CELL – DAY

HOPPER (CONT'D): I hid them. And then Diane left me. She didn't blame me. Not with words. After that, I was just...I just hid myself in drugs and alcohol. And then people started coming into my life.

FLSHBCK – INT. HOPPER'S CABIN – LOUNGE ROOM – DAY

Hopper and Eleven sit at the small table, eating breakfast. Eleven smiles.

HOPPER (CONT'D)(O.S.): This girl, El...

FLSHBCK – INT. BYERS HOUSE (HAWKINS) – KITCHEN – DAY

Hopper and Joyce sit at the kitchen table, smoking. Joyce smiles and laughs.

HOPPER (CONT'D)(O.S.): And Joyce just happened, and I told myself they needed me.

INT. KAMCHATKA PRISON – CELL – DAY

HOPPER (CONT'D): But that wasn't true. That's a lie. They didn't need me. I needed them. I needed them. You were right, what you said last night. I knew the risks, breaking out of here, but I did it anyway.

FLSHBCK – INT. BYERS HOUSE (LENORA HILLS) – STUDY – DAY

Joyce looks at the box from Russia.

HOPPER (CONT'D)(O.S.): The minute I sent for Joyce, the minute I sent for her...

INT. KAMCHATKA PRISON – CELL – DAY

HOPPER (CONT'D): I sentenced her to death. Just like I did with Sara.

Hopper rubs his head as he's on the verge of tears.

HOPPER (CONT'D): Everyone I love, I hurt. See, I was wrong this whole time. I wasn't cursed. I am the curse.

There's a distant shrill snarling, making Dimitri look around. He stands up and walks to the edge of the cell, looking into the pit for the cause of the noise. Hopper just nods, as if he already knows what it is. Dimitri's eyes land on the thick doors on one side of the pit.

DIMITRI: I've heard rumours of a monster. From America. I don't know if what you say is true, American, if you're truly a cursed man, but you're right about one thing. We are going to die in here.

EXT. MUNSON TRAILER – DAY

A car pulls up outside, and Stinson and a few other agents get out. Stinson knocks on the door. Wayne opens it slightly.

WAYNE: Can I help you?

Stinson holds up her badge.

STINSON: We need to take a look around.

Wayne pushes the door open fully.

INT. MUNSON TRAILER – LOUNGE ROOM – DAY

Wayne leans against the kitchen counter. Two agents walk around, using devices to detect energy. Stinson follows one of the agents. He slowly raises his device towards the ceiling, which beeps louder and faster as it gets closer to the black crack. Stinson stares at it.

WAYNE: Yep. I think it's some kind of leak. I haven't had a chance to fix it with everything going on.

Stinson looks at Wayne.

STINSON: Pack your things. We're moving you.

Wayne sighs and walks off. Stinson looks at the crack.

INT. HAWKINS CHURCH – HALL – DAY

People gather in the pews, in attendance for Chrissy's funeral. Jason, Patrick, and the other basketball boys sit a few pews back. Mrs. Cunningham stands at the lectern, Mr. Cunningham beside her.

Mrs. Cunningham: The devil is here. I can feel his presence...growing stronger each day. But I know Chrissy's in heaven now, looking down on us, smiling. Happy to see all the lives she touched and brightened. But I also know she's frustrated. Angry. That the monster that did this to her is still out there. Still. Hurting others.

Patrick hears a noise unheard by others, subtly looking around. Patrick looks at the door at the edge of the church near the lectern, slowly swinging open to reveal a grandfather clock inside the room.

MRS. CUNNINGHAM (CONT'D): How can he live, while my angel is gone? I know God has a plan...

The clock chimes. Patrick stares at the clock, Mrs. Cunningham's voice being tuned out. The clock chimes again. Patrick glances down, then looks back at Mrs. Cunningham.

MRS. CUNNINGHAM (CONT'D): Lord, I've prayed. And I just do not understand it. I see no reason. (echoing) I see no reason.

JASON (O.S.): So I finally got a hold of Cappelletti.

INT. HAWKINS CHURCH – ROOM – DAY

The basketball boys crowd a table. Jason chucks a bunch of photos onto the table.

JASON (CONT'D): Photos for the '86 yearbook.

The boys pick up the photos.

ANDY: Hot damn.

Upon taking a closer look at the photos, which are an updated Hellfire Club team photo, they see Lucas.

ANDY (CONT'D): Sinclair? Goddamn traitor.

JASON: Only reason he'd lead us to a dead end. The Hellfire Club. They're hiding Eddie.

PATRICK: Maybe we should bring all this to the cops.

JASON: The cops who think Chrissy's a drug dealer? Who are letting this...this psycho go around killing people?

PATRICK: I'm just saying, what if this cult is doing shit to us?

ANDY: Doing what?

PATRICK: They already know we're after them. What if they cursed us or some shit?

CHANCE: Patrick thinks he's cursed.

The boys chuckle.

JASON: Hey! None of this is funny. Look, I don't believe in that supernatural crap, all right? But this cult is dangerous. We have to be smart about this.

Jason grabs a piece of paper from his bag and puts it on the table.

JASON (CONT'D): I made a list. Everywhere these freaks have been seen.

Josh picks up the paper and reads the list.

JASON (CONT'D): We divide and conquer. Check em out one by one. Smoke em out.

JOSH: We should add Reefer Rick's house to this.

JASON: What?

JOSH: Reefer Rick. He's Eddie's supplier. He's supposed to be in prison, but someone spotted him back in his house. Now my parents are freaking out and shit. It's probably nothing. I don't know.

JASON: No, that's good. That's good.

Jason grabs the list from Josh and writes Reefer Rick's house down.

JASON (CONT'D): No stones unturned.

EXT. CREEL HOUSE – DAY

Nancy's car pulls up and parks outside. Everyone gets out, staring at the house, before slowly walking up the stairs towards the front door. They stop at the first small platform, looking at the house, which is run down and boarded up.

STEVE: Yeah, that's not creepy.

EXT. CREEL HOUSE – DAY

Steve and Nancy use the claws of some hammers to pry the nails out of the large board over the door. The others stand back.

STEVE (CONT'D): What exactly are we supposed to be looking for in this shithole?

NANCY: We're not sure. We just know this house is important to Vecna.

STEVE: Because Max saw it in Vecna's red soup mind world?

NANCY: Basically.

STEVE: Great.

DUSTIN: Maybe it holds a clue to where Vecna is. Why he's back. Why he killed the Creels. And how to stop him before he comes back for Max.

LUCAS: We don't think he's in here, do we?

MAX: Guess we'll find out.

STEVE: Ready?

NANCY: Mmm-hmm.

Steve and Nancy grab the board and pull on it, stepping aside to let it fall to the ground. Dustin and Lucas shield their eyes from the dust it whips up upon impact with the porch. Max looks at the door, which shares the same stain glass she saw in Vecna's mindscape.

VECNA (O.S.): Max.

FLASHBACK – INT./EXT. VECNA'S MINDSCAPE

Max walks around. The Creel front door hovers in the air.

VECNA (CONT'D): What are you doing in here...

EXT. CREEL HOUSE – DAY

VECNA (CONT'D)(O.S.): Max?

Steve tries the door but finds it locked.

STEVE: It's locked. Should I knock, see if anybody's home?

ROBIN: No need.

Robin holds up a brick.

ROBIN (CONT'D): I found a key.

INT. CREEL HOUSE – FOYER – DAY

A brick flies through the stain glass window, shattering the glass before skidding along the floor. Steve peers through the opening before carefully reaching through and feeling around for the doorknob, turning it and opening the door. The door creaks as it swings open, with Steve whistling as he walks in and looks around. The others follow him inside, looking around. Lucas tries to turn a lamp on, but there's no power. Steve closes the door once everyone's inside, which creaks with the movement.

LUCAS: Looks like someone forgot to pay their electric bill.

Dustin clicks his torch on. The others follow suit. Steve looks at the torches in confusion.

STEVE: Where'd everyone get those?

Dustin looks at Steve, then at his torch, then at Steve again.

DUSTIN: Do you need to be told everything?

Steve stares at him.

DUSTIN (CONT'D): You're not a child.

STEVE: Thank you.

DUSTIN: Huh.

Dustin pulls his backpack off and hands it to Steve.

DUSTIN (CONT'D): Back pocket.

Steve reaches into the back pocket as Dustin walks off, wrestling the torch out before dropping the bag on the ground and clicking the torch on.

INT. CREEL HOUSE – LOUNGE ROOM – DAY

Nancy and Robin stand in the doorway.

NANCY: They just left everything.

ROBIN: I guess a triple homicide isn't good for resale value.

MAX: Hey, guys?

INT. CREEL HOUSE – FOYER – DAY

Everyone turns to look at Max, who stares at a grandfather clock against the wall.

MAX (CONT'D): You all see that, right?

DUSTIN: Yeah.

STEVE: Yeah.

Everyone walks to stand behind Max.

NANCY: Is this what you saw? In your visions?

Flashback to #403. A Hawkins High hallway. A grandfather clock is imbedded in the wall. It chimes.

Max nods.

ROBIN: I mean, it's...it's just a clock. Right?

Robin walks past Max and up to the clock, wiping her hand across the layer of grime on the glass. She looks back at Max.

ROBIN (CONT'D): Like a normal old clock.

STEVE: Why is this wizard obsessed with clocks? Maybe he's, like, a clockmaker or something?

DUSTIN: I think you cracked the case, Steve.

Steve gives Dustin a look.

NANCY: All I know is the answers are here. Somewhere. Okay, everyone stay in groups of two. Robin, upstairs.

Nancy moves towards the staircase. Robin salutes before following. Max touches Lucas' shoulder as she moves to the front of the house.

MAX: Come on. Let's go.

Lucas follows Max. Steve and Dustin turn to each other, the only pair left. Dustin smiles cheekily. Steve sighs heavily as he walks around Dustin to follow Nancy and Robin up the stairs.

DUSTIN: Was that a sigh?

STEVE: No, I did not sigh.

Dustin follows Steve.

DUSTIN: Why'd you sigh?

STEVE: I didn't sigh. Just come on, dude.

DUSTIN: I heard you.

STEVE: Well we're just always partners, okay?

DUSTIN: What, you have a problem with that?

STEVE: It'd just be nice to, I don't know, mix it up a bit.

DUSTIN: So what, I'm boring you? Is that it?

STEVE: No, the opposite...

As Steve and Dustin disappear upstairs, the light fixture above where the group was just standing flickers on.

INT. YURI'S PLANE

Yuri twists off the lid of the peanut butter jar and tosses it aside. He smells the peanut butter and smiles.

YURI: Ah.

MURRAY: Hey, Yuri.

Yuri ignores him, digging into the peanut butter with a spoon and eating it.

MURRAY (CONT'D): Yuri, I need to take a piss here.

JOYCE: Just give it up. He can't hear you.

MURRAY: I really do have to go, Joyce. This isn't some ploy to escape.

Murray sighs. Joyce looks at Yuri, who happily eats his peanut butter.

JOYCE: He can't hear.

MURRAY: What?

Joyce looks at the box of peanut butter jars, which rattles with the movement of the plane. Joyce moves to the edge of the bench and kicks at the box under the peanut butter box.

MURRAY (CONT'D): Joyce, what are you doing?

Joyce grunts as she kicks at the box. Murray glances between the box and Yuri.

MURRAY (CONT'D): Joyce! Joyce!

Joyce kicks the box again, and the peanut butter box falls to the ground. The peanut butter jars roll out, with some smashing upon impact. Joyce tries to reach for a glass shard with her foot.

MURRAY (CONT'D): Joyce!

JOYCE: My leg is too short. Can you grab that shard with your foot?

MURRAY: Perhaps, you know, we should talk this through first.

JOYCE: What is there to talk through? We cut our binds, we break free.

MURRAY: Yes, okay. Then what?

JOYCE: Then you take him out.

MURRAY: Take him out?

JOYCE: You know karate. You said you were a black belt.

MURRAY: We're 10 000 feet in the air, Joyce. I take him, who flies this plane?

JOYCE: All right, so don't knock him out. Just get his gun and make him turn us around.

MURRAY: Get his gun. Just like that, huh?

JOYCE: Is black not the highest colour?

MURRAY: Yes. It's just...

JOYCE: Just what?

MURRAY: I've never fought in a real-world scenario, okay? I've only sparred with the other students.

JOYCE: How old?

MURRAY: It doesn't go younger than 13.

JOYCE: Thirteen?

MURRAY: But Jeremiah is 16.

Joyce sighs.

MURRAY (CONT'D): Almost. His birthday is next month. And...and Jeremiah is a ferocious fighter. Lightning fast. Very skilled.

Murray has a realisation.

MURRAY (CONT'D): And I beat him. That one time. And certainly Yuri is not trained or skilled like Jeremiah. So, yes. Yes, you're right. I can defeat Yuri. Absolutely. Thank you for talking it through. I feel much better now.

Murray chuckles.

MURRAY (CONT'D): Yeah.

Joyce sighs.

INT. HAWKINS LAB – HALLWAY – NINA GENERATED

Eleven runs through the hallway, panting. Every door she tries opens straight back into the Rainbow Room. She stands in the hallway, sobbing with frustration.

ELEVEN: No.

The lights around her flicker. Eleven closes her eyes.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

Eleven opens her eyes to find herself in the Rainbow Room. She pants.

FRIENDLY ORDERLY: Well, well.

Eleven turns to see the friendly orderly walking towards her.

FRIENDLY ORDERLY (CONT'D): Look who finally decided to join us.

Eleven turns around, looking around.

FRIENDLY ORDERLY (CONT'D): Someone's a sleepyhead this morning.

Eleven spots the camera in the top corner of the room. She walks over to it, grabbing a chair and putting it into the corner, standing on the chair to look into the camera.

INT. NINA FACILITY – NINA OBSERVATION ROOM

Brenner watches Eleven on the monitors.

ELEVEN (ON MONITOR): Stop this!

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

ELEVEN (CONT'D): Let me out!

INT. NINA FACILITY – NINA OBSERVATION ROOM

Brenner watches Eleven on the monitors. Eleven pants.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

Eleven stares into the camera, panting. Only her reflection doesn't look quite right. She stands on her tiptoes to look closer, still unable to see her reflection clearly. She turns around, seeing one of the younger test subjects grab a puzzle from below the big wall mirror and walk away. She jumps down from the chair, slowly walking towards the mirror. As she looks over the edge of it, the Eleven seen in the mirror is a much younger version of her. Eleven touches her face, and the younger Eleven does too.

BRENNER (ON SPEAKERS): In 1786...

Eleven whips around, trying to see Brenner. No one else in the room appears to be able to hear him over the speakers.

INT. NINA FACILITY – NINA OBSERVATION ROOM

Brenner watches Eleven on the monitors.

BRENNER (CONT'D): Nicolas Dalayrac wrote an opera called NINA.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

Quand le bien-aimé reviendra by Dalayrac plays softly on the speakers.

ELEVEN: (whispers) Papa.

BRENNER (ON SPEAKERS): It's the story about a young woman whose lover was killed in a duel.

INT. NINA FACILITY – NINA OBSERVATION ROOM

BRENNER (CONT'D): NINA was so traumatised that she buried the memory. It was as if it never happened.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

BRENNER (CONT'D)(ON SPEAKERS): Every day, she would return to the train station to await her lover's return. A return that would never be.

INT. NINA FACILITY – NINA OBSERVATION ROOM

BRENNER (CONT'D): If only NINA could know the truth.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

ELEVEN: This...this isn't real.

BRENNER (ON SPEAKERS): No. But it once was.

ELEVEN: A memory.

BRENNER (ON SPEAKERS): Very good.

ELEVEN: How?

INT. NINA FACILITY – NINA OBSERVATION ROOM

BRENNER: Never mind how.

ELEVEN (ON MONITOR): Let me out.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

ELEVEN (CONT'D): I want out!

BRENNER (ON SPEAKERS): I'm sorry, Eleven.

INT. NINA FACILITY – NINA OBSERVATION ROOM

BRENNER (CONT'D): You'll have to find your own way out.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

BRENNER (CONT'D)(ON SPEAKERS): Leave your train station. Stop waiting. Focus.

INT. NINA FACILITY – NINA OBSERVATION ROOM

BRENNER (CONT'D): Listen. Remember.

INT. HAWKINS LAB – RAINBOW ROOM – NINA GENERATED

ELEVEN: I don't understand.

Eleven looks around.

ELEVEN (CONT'D): I don't understand!

Eleven's voice echoes.

FRIENDLY ORDERLY: Well, well.

Eleven turns around to see the friendly orderly walking towards her. The music stops.

FRIENDLY ORDERLY (CONT'D): Look who finally decided to join us.

The friendly orderly moves to be beside Eleven, the two of them standing a few feet apart, parallel to the big mirror. Eleven looks at him.

FRIENDLY ORDERLY (CONT'D): Someone's a sleepyhead this morning.

BRENNER (ON SPEAKERS): Focus. Listen. Remember.

The friendly orderly smiles. Eleven closes her eyes.

FRIENDLY ORDERLY: (distorted) Well, well. Look who finally decided to join us. Someone's a sleepyhead this morning.

The camera travels past Eleven and focuses on the mirror, in which Young Eleven and the friendly orderly are reflected.

ELEVEN and YOUNG ELEVEN (VOICES OVERLAID): I'm sorry. Am I...in trouble?

Eleven glitches between herself and Young Eleven as she speaks. Eleven gasps.

FRIENDLY ORDERLY: Trouble? No. No, why do you think that? You're just missing out on all the fun. Training starts any minute now.

ELEVEN and YOUNG ELEVEN (VOICES OVERLAID): Okay.

Eleven looks down and glitches into Young Eleven.

FRIENDLY ORDERLY: Hey.

Young Eleven looks at the friendly orderly.

FRIENDLY ORDERLY (CONT'D): There's nothing to be nervous about. You're going to do great today.

The friendly orderly smiles.

FRIENDLY ORDERLY (CONT'D): I just know it.

Young Eleven glitches into Eleven. The keypad outside beeps, and Eleven looks to the door to see Brenner open the door and walk in. The children all get up and form two lines on either side.

BRENNER: Good morning, children.

CHILDREN: Good morning, Papa.

Eleven moves to join formation.

BRENNER: How are we feeling today?

CHILDREN: Good, Papa.

BRENNER: Good. Number Twelve. Would you be so kind and open the door?

Twelve nods and moves towards the door.

TWELVE: Yes, Papa.

Twelve opens the door.

BRENNER: Please, follow me.

Brenner walks out the door. The children follow him.

INT. NINA FACILITY – NINA OBSERVATION ROOM

Brenner watches himself lead the children out of the Rainbow Room.

INT. NINA FACILITY – NINA OBSERVATION ROOM

Brenner looks at the NINA tank through the window. An EKG beeps rhythmically. Owens walks into the room.

OWENS: How's she doing?

BRENNER: Very well. She's swimming now.

OWENS: Good. Cause I just got off the phone with Stinson.

Owens sighs.

OWENS (CONT'D): We don't have much time.

BRENNER: Well then, she'll just have to swim faster.

INT. NINA

Eleven floats on her back in the water with her eyes closed, wearing a white suit. A white swim cap sits on her head, with wires coming off it. Multiple monitors are fixed to the ceiling, showing what is seen on the monitors in the NINA observation room. Eleven's eyes move side to side underneath her eyelids.

EXT. PHONE BOOTH – DAY

A phone booth stands in the middle of the desert. Argyle's van approaches.

MIKE (O.S.): There's one. Argyle, slow down.

ARGYLE (O.S.): There's one what?

MIKE (O.S.): Argyle, slow down.

ARGYLE (O.S.): Stop barking orders.

MIKE (O.S.): Argyle! Slow down!

Argyle's van comes to a skidding stop outside the phone booth, whipping up dust.

ARGYLE (O.S.): Whoa!

MIKE (O.S.): Christ!

INT. PHONE BOOTH – DAY

Mike puts a quarter in, the phone to his ear. Will and Jonathan stand behind him. Argyle leans on the hood of the van. Will reads off the number, which Mike punches in.

WILL: 202-968-6161.

The line rings. After a few rings, it starts trilling.

JONATHAN: Is it ringing?

MIKE: No. No, it's just making a bunch of weird noises.

WILL: Busy?

MIKE: Listen to this.

Mike puts the phone to Will's ear.

MIKE (CONT'D): That remind you of anything?

Will listens.

WILL: WarGames.

JONATHAN: What?

Jonathan takes the phone and listens.

WILL: Oh my God, we're not calling a phone.

JONATHAN: We're calling a computer.

INT. ARGYLE'S VAN

Mike pulls a map out of the glovebox and grabs a map out, moving around towards the back of the van. The others follow him.

MIKE: I don't know if NINA's a computer like Joshua or Owens' lab, but Unknown Hero Agent Man gave us access to it for a reason.

Mike opens the back of the van and starts unfolding the map.

MIKE (CONT'D): We just need to find the computer. We find Owens, then warn him. Then we warn Eleven. I just need a hacker. The only hacker that I know lives...

Mike lays the map down and points to Salt Lake City.

MIKE (CONT'D): In Utah.

The others look confused.

JONATHAN: Wait, Utah?

MIKE: Salt Lake City, to be specific.

Will realises what Mike's talking about.

WILL: Oh my God. Oh my God.

JONATHAN: What? Why 'oh my God'?

WILL: (singing) Turn around...look at what you see...

Jonathan realises what's happening.

JONATHAN: Oh no.

ARGYLE: NeverEnding Story. That scared the shit out of me. The Nothing, man? That's some proper existential shit right there, dude.

Argyle starts playing with a yoyo. Jonathan shakes his head at Mike.

JONATHAN: You can't be serious.

MIKE: Well, if we take the I-15 north, we'll get there by morning.

JONATHAN: Oh, you're being serious.

MIKE: I know it sounds insane, but Suzie saved the world last year. Maybe she can save it again.

INT. LIPTON BOATHOUSE – DAY

Eddie sits on a stool, attempting to throw small rocks into the empty SpaghettiOs can. The sound of a vehicle pulling up makes him carefully look out of the window, then duck back down when he sees it's not Steve's car.

EXT. LIPTON HOUSE – DAY

Jason, Patrick, and Andy all get out of Andy's truck, walking up to the front door. Jason holds a tire iron, Patrick holds a bat, and Andy holds a large wrench.

INT. LIPTON BOATHOUSE – DAY

Eddie watches them.

EDDIE: Shit. Shit.

Eddie runs to the window on the side of the boathouse to look.

INT. LIPTON HOUSE – LOUNGE ROOM – DAY

Jason, Andy, and Patrick open the porch door to find the back door open.

ANDY: Looks like Rick's had company.

Jason walks inside, followed by Andy and Patrick. They walk through the house, looking for any signs that Eddie had been there. When they get to the kitchen, Jason spots the saucy pan Eddie used to cook the SpaghettiOs sitting on the bench. He walks towards it.

JASON: It's him.

INT. LIPTON BOATHOUSE – DAY

Eddie looks a little scared as he looks out the window.

EDDIE: Hey, Dustin. You there? It's Eddie. You remember me, right?

Eddie ducks down.

INT. CREEL HOUSE – FOYER – DAY

Dustin's Supercomm sits in the pocket of his bag, which sits in the middle of the foyer.

EDDIE (CONT'D)(ON SUPERCOMM): Hey, if anyone's there, I really think I might be in a bit of trouble here.

INT. LIPTON BOATHOUSE – DAY

EDDIE (CONT'D): Okay? Wheeler?

Eddie peeks back through the window before smacking the Supercomm.

EDDIE (CONT'D): Anybody?!

INT. CREEL HOUSE – BATHROOM – DAY

Steve and Dustin walk in, looking around.

STEVE: Hey, uh, Henderson?

DUSTIN: Yeah?

STEVE: Could you maybe, uh, clarify what sort of clues we're supposed to be looking for here?

DUSTIN: (in British accent) 'The world is full of obvious things which nobody by any chance ever observes'.

Steve stares at Dustin. Dustin stares at Steve as if it should be obvious.

DUSTIN (CONT'D): Sherlock Holmes.

Dustin scoffs and walks away.

STEVE: That's great. Thanks.

Dustin walks into the adjoining bedroom.

STEVE (CONT'D): That's great. Really helpful. Sherlock...

Steve catches sight of a floor vent next to the toilet. The lid of a jar can be partially seen through the holes, glinting in the light. Steve kneels down and pulls the vent off, revealing a small floor nook filled with cobwebs and jars. He reaches into the nook and grabs one, pulling it out to look. A dead spider sits inside, dead leaves on the floor of the jar. A spider slowly crawls up Steve's shoulder. He jumps up, dropping the jar, and walks backwards as he tries to get the spider off.

INT. CREEL HOUSE – HALLWAY – DAY

Steve walks backwards into a large cobweb, getting in his hair and on his jacket, and almost runs into Nancy as she walks past the doorway.

NANCY: Whoa, whoa.

Steve tries to get the cobwebs off him.

NANCY (CONT'D): What? What's wrong?

STEVE: There was a spider.

NANCY: What?

STEVE: It's a black widow.

Steve quickly closes the door he just came through.

NANCY: Okay.

STEVE: Don't go in there.

Nancy sees the cobwebs in the back of Steve's hair.

NANCY: Oh, oh.

Nancy reaches up to get the cobwebs out.

NANCY (CONT'D): Wait, just...

STEVE: What?

Steve walks towards the mirror on the wall.

STEVE (CONT'D): Something?

NANCY: Just wait.

Steve sees his hair in the mirror.

STEVE: Shit.

NANCY: Stop moving.

STEVE: Okay.

Steve turns away from the mirror and lets Nancy get the cobwebs out of his hair.

NANCY: Stop. I just...I got it. I got it.

STEVE: Thank you.

Nancy starts pulling the cobwebs out of Steve's hair. Robin rounds the corner.

ROBIN: If there's a spider nesting in there, you're never gonna find it till it lays eggs and the babies spill out.

STEVE: What's wrong with you?

Robin chuckles as she walks past them.

STEVE (CONT'D): Robin, seriously.

Nancy chuckles softly.

STEVE (CONT'D): She's got problems.

NANCY: Yeah, tell me about it.

STEVE: It's cool that you two are like friends now. Maybe after we find Vecna, kill him, you know, save the world and stuff, maybe we can all go out or something.

Nancy smiles as she pulls the cobwebs out of Steve's hair.

STEVE (CONT'D): You know? Me, you, Robin, Jonathan, when he's back. It's not like we're dating. I mean...I mean Robin. Me and Robin. It's not like we're dating. Right? She told you?

NANCY: Yes.

STEVE: That we're not?

NANCY: She made that very clear.

ROBIN: Platonic with a capital P.

STEVE: Yep. Thank you.

Nancy smiles.

STEVE (CONT'D): I mean...I would date her. It's just...she's...we're just...never mind. We're friends. We're just friends.

NANCY: Right. Right.

Nancy pulls the last of the cobwebs out.

NANCY (CONT'D): Okay. All better.

Steve turns around.

STEVE: Great. Thanks.

Steve chuckles.

STEVE (CONT'D): Well...great. Um...guess we should, uh, get back to the investigation.

Nancy nods.

STEVE (CONT'D): 'The obvious things are not what people observe'. Or... 'do...don't observe'.

Nancy looks confused.

STEVE (CONT'D): Or...

Steve tries to think.

STEVE (CONT'D): Sherlock Holmes.

Steve walks past Nancy and round the corner, leaving Nancy confused.

NANCY: What?

Nancy walks after Robin.

INT. CREEL HOUSE – SITTING ROOM – DAY

Max and Lucas walk inside, looking around. Running Up That Hill (Deal With God) by Kate Bush plays faintly on Max's headphones. The tape clicks off. Max quickly presses the rewind button and puts the headphones around her neck.

LUCAS: I wish we had a longer loop.

MAX: Forty-six minutes isn't bad. I think there are bigger concerns. Like...what if, by listening to this over and over, I get sick of it, and suddenly it's not my favourite song anymore? Will it still work? Or will Kate Bush, like, lose her magic power or something?

LUCAS: Kate Bush? Never.

MAX: You're a Kate Bush fan?

LUCAS: Uh, yeah. Now I am.

MAX: Really?

LUCAS: Yeah, mega-fan. She...she saved your life. Besides, we're hot on this creep's trail. We're gonna find Vecna and kill him before he even thinks about messing with you again. All right?

Lucas turns to the piano in the room.

LUCAS (CONT'D): In fact, I bet if we hit these suckers in the right combo, we might just open a door to his secret lair.

Lucas plays discordantly.

LUCAS (CONT'D): Voila.

Lucas laughs. Max shakes her head, but she's smiling.

MAX: You're such a dork. I thought you were, like, one of the cool kids now.

Lucas makes a face.

LUCAS: I'm not cool?

Max laughs.

LUCAS (CONT'D): I've really missed that.

MAX: Missed what?

LUCAS: Your laugh.

The tape clicks, signifying that it's finished rewinding.

MAX: All done.

Max presses play, and Running Up That Hill (Dead With God) by Kate Bush starts playing faintly from them.

MAX (CONT'D): Work your magic, Kate.

As Max goes to put her headphones back on, she notices the lamp next to them flickering. She slowly walks towards it. Lucas notices as well.

MAX (CONT'D): I promise I'm gonna stop asking this, but...you're seeing that, right?

Lucas walks towards the lamp.

LUCAS: Yeah.

Max slowly reaches her hand out to touch the lamp. Just as her fingers are about to brush the lampshade, the light turns off.

KATE BUSH (ON HEADPHONES): (singing) Feel how it feels...yeah, yeah, yeah...do you want to know...

The lamp outside the room flickers, buzzing. Lucas looks at it.

LUCAS: Look.

Max turns around and sees the lamp.

INT. CREEL HOUSE – FOYER – DAY

As Max and Lucas exit the room, the lamp turns off. Lights flicker on and off in a path leading away from them, before the light under the stairs stays flickering. Max and Lucas look at it, then at each other.

INT. HAWKINS LAB – ROOM – NINA GENERATED

A circular apparatus with lightbulbs on the perimeter is set up in the room, a chair in front of it. Two sits in the chair with an EKG on his head, grunting and panting as he uses his powers to make the lights light up in quick succession around the circle, over and over again. Brenner watches him from the side. The other test subjects stand against the wall, watching Two and waiting their turn. The friendly orderly stands in the corner of the room.

BRENNER: Stop.

Two opens his eyes and the lights stop. Brenner grabs two lollies off the tray and walks towards the children.

BRENNER (CONT'D): Very good, Two. Very good.

Brenner hands Two a lolly as he walks past him, addressing the other children.

BRENNER (CONT'D): Now, which brave soul...

Brenner holds up the other lolly.

BRENNER (CONT'D): Would like to follow that? Hmm? Hmm?

Hands shoot up, particularly from the younger children.

YOUNG CHILDREN: Me. Me. Me. Me. Me. Me. Me. Me.

Brenner looks down the line as the children continue.

BRENNER: Eleven?

The children all look at Eleven, who looks at the floor. She slowly raises her head to look at Brenner, who gives the lolly a little shake.

INT. HAWKINS LAB – ROOM – NINA GENERATED

Eleven sits in the chair, watching as the friendly orderly moves towards her to fix the EKG on her head. Young Eleven is reflected in the mirror. The friendly orderly kneels as he fixes the EKG on Eleven's head.

FRIENDLY ORDERLY: Remember to stay focused. Find the energy. Feel it.

The friendly orderly gives a small smile before standing up and walking back to his spot. Eleven stares at the circle, concentrating. Nothing happens. She pants and whimpers as she tries harder. Nothing. She stops trying with a grunt, panting. The other children snicker. Two turns to Three.

TWO: Why does he waste so much time with her?

The friendly orderly walks behind them.

FRIENDLY ORDERLY: Hey.

Two straightens to attention.

FRIENDLY ORDERLY (CONT'D): Quiet.

Brenner kneels next to Eleven.

BRENNER: (whispering) They're laughing. At you. They think you're weak. Show them, Eleven. Show them.

Eleven stares at the circle, trying again. A bulb near the bottom flickers on. Brenner puts his hand on Eleven's shoulder.

BRENNER (CONT'D): Good. Now make it move.

Brenner stands up and walks back to his spot. Eleven breathes shakily as she focuses. The bulb flickers a few more times then turns off. Eleven stops trying with a grunt, panting. She closes her eyes.

TWO: Waste of time.

Two shakes his head. Eleven opens her eyes, trying to control her breathing. Her nose starts to bleed, and when she reaches up to touch it, we see that her hand is covered in blood. She pulls her hand away to stare at it, then brings her other hand up, also covered in blood. She stares at her bloody hands, close to tears. A scream echoes in the distance, and Eleven whips around to look at the door. Suddenly, she's alone in the room. She stands up, looking at the door.

INT. HAWKINS LAB – HALLWAY – NINA GENERATED

Eleven opens the door and walks out, the lights flickering as the screaming continues. She slowly turns the corner and is horrified to see blood on the walls and dead guards on the ground. Her breathing quickens as flashes of the dead test subjects flash on screen, their bodies all mangled and bloody. She's remembering.

INT. NINA FACILITY – NINA OBSERVATION ROOM

The EKG monitor beeps rapidly as the waves measuring Eleven's brainwaves get bigger. Owens runs into the room.

OWENS: What is happening?

SCIENTIST: She's going into arrest.

OWENS: Okay, that's enough. Pull her out.

Brenner simply crosses his arms and continues to look at NINA.

OWENS (CONT'D): (echoing) Pull her out!

INT. NINA

Eleven's head shakes as her eyebrows furrow, the water around her rippling. Her nose is bleeding.

INT. YURI'S PLANE

There's a small clinking sound, and Yuri looks down to see a peanut butter jar gently hitting the step up to the cockpit with every shake of the plane. He stares at it, confused, then turns to see Murray kneeling in front of Joyce as she cuts his binds with the shard of glass, her binds already cut.

INT. YURI'S PLANE

Yuri taps Joyce's shoulder with the barrel of his gun, making her yell and jump up.

YURI: Naughty, naughty bird. Did you fall out of your nest?

Joyce starts to back away as Yuri walks towards her.

YURI (CONT'D): Where do you think you are going? Come on. Be a good girl now and get back to your place.

JOYCE: Or what? Are you gonna shoot me? I...I don't think the KGB would like that.

YURI: You're right, I cannot kill you. But KGB didn't specify condition you must arrive in. You are fragile cargo. You can still break.

Joyce falls down as her legs hit a bunch of tarps in the back of the plane.

MURRAY: Not if I break you first.

Yuri turns around to find Murray standing up, his ropes on the floor. He puts his hands up like sword blades. Yuri and Joyce watch him in confusion.

MURRAY (CONT'D): My fingers are like arrows. My arms, like iron.

Murray puts his arms out to the side and brings one leg up.

MURRAY (CONT'D): My feet, like spears.

Murray moves into a fighting position.

MURRAY (CONT'D): Resist, and I will end you. But turn this plane around, and I will spare your life.

Yuri stares at Murray. Then he laughs. Murray gives a half-hearted chuckle and kicks the gun out of Yuri's hand.

MURRAY (CONT'D): Kiai!

The gun falls to the ground and slides under a box. Joyce looks at it. Yuri tries to swing at Murray, who dodges. Yuri tackles Murray, pushing him towards the cockpit, before pushing him against the wall. He tries to punch Murray, who blocks each blow. He hits Yuri in the side and pushes him off, making him stumble towards the middle of the plane. Yuri goes to take another swing at Murray as he walks towards him, but Murray grabs his arm and flips him to land on the bench. As the two men fight, Joyce does her best to make her way towards the gun. Murray kicks at Yuri, who jumps up just in time. Murray kicks him again, this time landing it and sending Yuri against his pilot chair. Joyce reaches the box and lays on her stomach. Yuri runs at Murray, who grabs under his arm and traps him behind him, punching his back.

MURRAY (CONT'D): Ah! Kiai!

Murray pushes Yuri into the wall. Joyce strains as she tries to reach for the gun. Murray pulls Yuri away from the wall and pushes him towards the middle of the plane. Yuri runs at Murray and tackles him, the two men falling onto the controls in the cockpit and pushing the levers, making the plane nose dive. Everyone is sent flying upwards, hitting the roof before landing back down. The gun goes flying. Yuri manages to reach through and grab the controls, pulling the wheel up and righting the plane. He then moves and grabs Murray, trying to strangle him. Murray reaches up and tries to push Yuri away, but he's unable to. Joyce grabs the gun and stands up, cocking it before trying to aim and balance with the rocking plane.

JOYCE: Let him go!

Joyce shoots the gun, which fires through the front window. The console starts beeping. Yuri lets Murray go slightly as he turns around to look at Joyce.

JOYCE (CONT'D): Let him go!

Yuri reaches forward and grabs the wheel and pulls it towards him, tilting the plane upwards and sending Joyce into the back of the plane with a yell. Murray lands on the ground in the middle of the plane. Yuri holds onto the pilot's seat as he looks down at the gun, which Joyce dropped when the plane tilted. He walks and reaches for it but Murray grabs it first, pulling himself up, kicking Yuri in the face as he does so. Yuri tries to punch him but it blocked each time, ended on the other side of Murray when he runs and dodges. Yuri tries to run at Murray again, but he hits him in the neck with his hand, stunning him.

MURRAY: My fingers are like arrows.

Murray hits Yuri's face.

MURRAY (CONT'D): My arms, like iron!

Murray kicks Yuri's shin.

MURRAY (CONT'D): My feet, like spears!

Murray kicks Yuri in the face, sending him flying.

MURRAY (CONT'D): Kiai!

Yuri lands on the ground. Murray stands over him.

MURRAY (CONT'D): Kiai!

Murray pants. Joyce stands up.

JOYCE: What did you do?

Murray's adrenaline wears off.

MURRAY: What?

JOYCE: I said 'don't knock him out'!

Murray realises what he's done and runs to the cockpit, where the console is still beeping. He climbs into Yuri's seat while Joyce climbs into the other pilot seat, the two of them putting their seatbelts on. Murray starts flipping random switches.

JOYCE (CONT'D): I thought you didn't know how to fly!

MURRAY: I don't!

Murray flips a switch and the engine splutters, the propellers turning off. Joyce and Murray look at each other before they start screaming as the plane nosedives, plummeting to the ground. Murray reaches forward and grabs the wheel, pulling it towards him, which does very little in the way of pulling the nose up. As they break through the clouds and see a snowy landscape littered with trees, Joyce pulls on the wheel in front of her.

JOYCE: Pull up! Pull up!

MURRAY: I am pulling up!

The two of them yell and scream as the plane continues to plummet, with no signs of slowing down even though it's levelled out a little. One of the wheels clips the top of a tree, denting it out of place. One of the wings hits the side of the top of a tree, snapping the top off. Both wings hit trees at the same time, halting their fall slightly and sending them on a downwards angle. Joyce and Murray yell and brace themselves as the plane hits the snowy ground, sliding a long distance on the ground, whipping snow into the plane, before skidding to a halt in a clearing.

Cut to black.

EXT. CREEL HOUSE – NIGHT

A bat screeches.

INT. CREEL HOUSE – ROOM – NIGHT

The group stares up at a light on the ceiling as it flickers.

NANCY: It's like the Christmas lights.

ROBIN: The Christmas lights?

NANCY: Yeah, when Will was in the Upside Down, the lights...came to life.

LUCAS: Vecna's here. In this house. Just on the other side.

The light flickers off.

ROBIN: I think he just left the room.

MAX: Did he hear us?

STEVE: Can he see us?

Lucas looks at Max.

LUCAS: Headphones.

Max quickly puts her headphones on.

NANCY: Wait, wait. Everyone, turn off your flashlights and spread out.

Everyone except Steve does what she says. Steve looks confused.

STEVE: We're not gonna be able to see if we turn off our flash...lights.

Everyone spreads out.

STEVE (CONT'D): Jesus Christ.

Steve spreads out.

INT. CREEL HOUSE – ROOM – NIGHT

Dustin rounds the corner.

INT. CREEL HOUSE – HALLWAY – NIGHT

Steve walks down a hallway.

INT. CREEL HOUSE – ROOM – NIGHT

Lucas and Max walk around.

ROBIN (O.S.): I got him!

Max looks up.

INT. CREEL HOUSE – ROOM – NIGHT

Dustin looks behind him.

ROBIN (CONT'D)(O.S.): Got him!

Dustin runs in Robin's direction.

INT. CREEL HOUSE – ROOM – NIGHT

The group surrounds Robin as she holds her torch up, the light shining.

ROBIN (CONT'D): I got him.

The torch turns off.

ROBIN (CONT'D): I...I had him.

Steve's torch turns on.

STEVE: Oh, whoa.

The torch light flickers slightly. Steve steps forward and the light gets stronger, then flickers again. Steve moves with the light, effectively tracking Vecna with it.

STEVE (CONT'D): Oh, I think he's moving. He's moving. He's moving.

INT. CREEL HOUSE – FOYER – NIGHT

Steve walks into the foyer, using his torch to track Vecna. The others follow him. They head up the stairs. As soon as they reach the middle platform, the torch turns off.

STEVE (CONT'D): Shit. I lost him.

MAX: No, you didn't.

Max walks past Steve and towards the attic, pulling the door open to reveal a light flickering inside. She looks at the others.

INT. CREEL HOUSE – ATTIC STAIRS – NIGHT

Max slowly walks up the stairs, Steve following behind. Robin looks a little spooked, not very willing to follow.

ROBIN: It's an attic. Of course it's an attic.

Robin walks up the stairs, followed by Nancy and Lucas. Dustin stops in the doorway.

DUSTIN: Hold up, guys. What if he's leading us into a trap?

No one says anything.

DUSTIN (CONT'D): Guys, guys.

It's clear that the others aren't listening.

DUSTIN (CONT'D): Shit. Shit, shit, shit, shit.

Dustin reluctantly walks up the stairs.

INT. LIPTON BOATHOUSE – NIGHT

Eddie pokes his head up to look out the window, seeing the lights inside the house on, a sign that Jason, Patrick, and Andy are still inside. Eddie pants.

INT. LIPTON HOUSE – BEDROOM – NIGHT

Andy lifts the mattress up before dropping it down. He looks annoyed.

ANDY: Dude, he's not here, seriously.

JASON: Shut up and keep looking.

Andy sighs and grabs his wrench, leaving the room. Jason spots the boathouse through the window.

INT. LIPTON BOATHOUSE – NIGHT

Eddie bends awkwardly as he looks out the window. He ducks down and grabs the Supercomm.

EDDIE: Dustin? Please. Are...are you there?

There's no answer.

EDDIE (CONT'D): Never mind.

Eddie moves to climb into the boat.

INT. LIPTON HOUSE – ROOM – NIGHT

Patrick walks into an unlit room, glancing around as he holds his bat. A clock chimes. Jason suddenly grabs his shoulder, making him jump slightly.

JASON: Come with me.

INT. LIPTON BOATHOUSE – NIGHT

Jason kicks the door open, and looks around, followed by Patrick. Jason immediately notices the water rippling where the boat was just before. He walks out of the boathouse.

EXT. LOVER'S LAKE – NIGHT

Eddie slowly paddles along, ducking down in an attempt to not be seen.

EXT. LOVER'S LAKE – SHORELINE – NIGHT

Jason and Patrick walk out of the boathouse and along the lakeside, watching Eddie.

PATRICK: Holy shit.

JASON: Hey, freak!

EXT. LOVER'S LAKE – NIGHT

Eddie turns around and sees Jason and Patrick on the lakeside.

JASON (CONT'D): Where do you think you're going?

EDDIE: Shit.

Eddie quickly turns around and starts trying to get the motor to work.

EXT. LOVER'S LAKE – SHORELINE – NIGHT

Jason pulls his suit jacket off.

EXT. LOVER'S LAKE – NIGHT

Eddie tries to turn the motor on.

EDDIE (CONT'D): Come on!

The motor splutters.

EDDIE (CONT'D): Just come on...

EXT. LOVER'S LAKE – SHORELINE – NIGHT

Patrick stares at Eddie as Jason pulls his shoes off.

Jason: You scared of some water? Let's go!

EDDIE: You piece of shit!

EXT. LOVER'S LAKE – NIGHT

Eddie desperately tries to turn the motor on. It splutters.

EDDIE (CONT'D): Come on. Gotta help me out here, man.

Eddie keeps trying to turn the motor on as Jason runs into the water, Patrick still getting his jacket and shoes off.

EDDIE (CONT'D): Come on. Come on, you piece of shit!

Jason starts swimming towards Eddie.

EDDIE (CONT'D): Come on! Goddamn it!

Eddie gives up and slaps the motor.

EDDIE (CONT'D): Nope? Okay. All right. Okay.

Eddie moves to the front of the boat and starts paddling again. Patrick jumps into the water, trying to catch up to Jason, who swims quickly towards Eddie.

EDDIE (CONT'D): Shit. Shit.

INT. CREEL HOUSE – ATTIC – NIGHT

The ceiling light flickers rhythmically. The group stare at it as they walk towards it. Dustin's torch starts to flicker as he gets closer.

DUSTIN: Flashlights.

The others pull their torches out, while all flicker as they stand around the ceiling light in a circle. They point their torches up at the ceiling light, all of the lights flickering in a rhythmic sync.

STEVE: Okay, what's happening?

The torches start to glow brighter and dimmer, never turning off. The camera moves down to the floor, tilting onto its side as it travels through the floor and out the other side.

INT. CREEL HOUSE – ATTIC – UPSIDE DOWN

Vecna hangs suspended by vines in the same place the others are in the real world. His eyes are closed.

EXT. LOVER'S LAKE – NIGHT

Eddie paddles as quickly as he can, but Jason and Patrick are gaining on him. As Jason keeps going, Patrick stops, looking around wildly as he hears a clock chime. Eddie gives up on paddling as Jason nears the boat, instead waving the paddle around as a weapon.

EDDIE: Hey, stay back, man! Stay back! Stay back!

Jason realises that Patrick has stopped swimming and stops himself.

JASON: Hey, come on! We almost have him.

Patrick looks around as a clock chimes again. Jason looks between him and the boat.

JASON (CONT'D): Hey, Patrick. Patrick!

A clock chimes.

JASON (CONT'D): Patrick!

INT. CREEL HOUSE – ATTIC – UPSIDE DOWN

Vecna snarls.

EXT. LOVER'S LAKE – NIGHT

A clock chimes. Patrick looks at Jason in fear. He's pulled under the water. Jason and Eddie search the water. Jason looks confused and worried. Eddie looks like he has an inkling of what's happening and is scared.

JASON (CONT'D): Patrick. Hey, Patrick.

The water where Patrick just was starts to still.

JASON (CONT'D): Hey, Patrick. Patrick!

Patrick's body suddenly rises out of the water and hangs in the air. Eddie steps back in fear and loses his balance, falling into the water.

INT. CREEL HOUSE – ATTIC – UPSIDE DOWN

Vecna growls.

EXT. LOVER'S LAKE – NIGHT

Patrick's bones start to snap.

INT. CREEL HOUSE – ATTIC – NIGHT

The torches start to glow really bright. One by one, the glass in the torches burst, making them gasp and shield themselves. Steve, then Robin, then Nancy, then Lucas.

EXT. LOVER'S LAKE – NIGHT

Eddie swims to the surface, gasping and panting as he breaks the surface. Patrick's bones continue to snap. Jason watches in shock while Eddie watches in horror.

INT. CREEL HOUSE – ATTIC – NIGHT

The glass in the torches burst. Dustin's, then Max's, until finally, the ceiling light bursts. Everyone shields their eyes.

EXT. LOVER'S LAKE – NIGHT

Patrick's eyes are pulled into the back of his head. His body drops into the water.

INT. CREEL HOUSE – ATTIC – UPSIDE DOWN

Vecna opens his eyes, moaning.

INT. NINA FACILITY – NINA SILO

Eleven lays on a gurney. Brenner, Owens, and two scientists stand around her. Eleven wakes up with a gasp, a scientist pulling defibrillator paddles away from her chest.

OWENS: Air.

Eleven pants as Brenner moves to fix the straps on her suit.

OWENS (CONT'D): Get her some air, for Christ's sake.

Eleven lets out angry grunts with every exhale as a scientist fixes an oxygen mask on her face. She glares at Brenner.

BRENNER: It's okay. It will take time to adjust. But you're safe now, hmm?

As Brenner moves to grab something on the trolley next to him, Eleven feels for a defibrillator paddle. She grabs it and hits Brenner in the face with it, making him grunt and fall across a small table. Eleven pulls the oxygen mask off and starts running. Owens looks at Brenner.

INT. NINA FACILITY – HALLWAY

Eleven runs down the hallway towards the elevator, panting. She runs through the small lab, the scientists doing nothing to stop her. She looks back briefly as she reaches the elevator, desperately pressing the button over and over again to call the elevator down. She turns around to see the same guards from before run from hallways on either side and meet in the middle, looking at her.

GUARD: You're giving us quite the workout. You really wanna do this again?

Eleven keeps pressing the button. The guards run up to Eleven and grab her, pulling her away from the elevator. She struggles against them.

ELEVEN: No! No! No!

Eleven falls to her knees, struggling. She screams, sending the guards flying and making sparks rain down from the ceiling lights. The guards hit the sides of the hallway and fall to the ground, unconscious. The sparks stop as Eleven runs out of breath, her scream echoing. She pants, her expression changing to one of almost relief as she realises her powers are coming back.

BRENNER: (echoing) Remarkable.

Eleven turns around to see Brenner standing behind her, a cut on his lip. He slowly walks towards her.

ELEVEN: Stay away.

Brenner continues to walk towards Eleven. She stands up. Her nose is bleeding. Brenner reaches into his pocket.

ELEVEN (CONT'D): I said, stay away!

Eleven thrusts her hand out, but nothing happens. Brenner calmly walks towards her as he pulls a handkerchief out of his pocket. Eleven pants and looks at her hand as she pulls it back towards her, her relief at having her powers back short lived.

BRENNER: You didn't think it would be that easy, did you?

Brenner stops and daps the cut on his lip with his handkerchief.

ELEVEN: I don't understand.

BRENNER: I do.

Brenner walks towards Eleven. Behind her, the elevator buzzes and the door opens. Brenner holds his hand out. Eleven looks at it. She looks behind her at the open elevator. She turns back to Brenner.

ELEVEN: Papa?

BRENNER: Daughter.

Eleven takes Brenner's hand. She nods, letting him lead her back towards NINA. The elevator door closes.

Cut to black.

END EPISODE.

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